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Cover and pages design with details from our books in this list.

First stable Russian's Grammar Textbook

Gretsch, Nikolai *Nachalnye Pravila Russkoi Grammatiki*. [Elementary Rules of Russian Grammar]. Sixth edition.

SANKT-PETERBURG, [NIKOLAI GRETSCH], 1838.

8VO, IV, [2], 146, [1] PP., TAB.

In contemporary Russian quarter leather, spine lettered and tooled in gilt.

In good condition, extremities lightly rubbed, head and foot spine worn with some minor losses, small loss to marbled paper to rear cover, small hole to last page, light water-staining to pages.

The study of the Russian language began to gain increasing interest towards the end of the 18th and the beginning of the 19th century. However, it was not until 1786 that Russian language instruction was officially included in the curriculum. The first scientific grammar of the Russian language, named Russian Grammar, was written by Lomonosov in 1755, but it was not suitable for use as a textbook. At the time, there was no established methodology for teaching the Russian language, and the primary approach was for the teacher to learn some questions while students learned corresponding answers and rules.

In 1804, Russian language instruction was excluded from the curriculum, and students were primarily focused on Latin, Greek, and contemporary European languages. This order remained in place until the late 1820s. The author of the first Russian grammar textbook was Nikolai Gretsch (1787–1867), a grammarian, journalist, editor of magazines such as *Syn Otechestva* (Son of the Motherland) and *Severnaia Pchela* (Northern Bee) who collaborated with A. Griboyedov, V. Zhukovsky, A. Pushkin, K. Ryleyev and others. Gretsch introduced the Lancasterian system of education into Russia, organized several innovative schools for soldiers, and penned a number of textbooks for them.

In 1827 Gretsch published the first Russian grammar book, which was republished many times and was used until the end of the 1850s. The basis of his teaching method was observation of written language. On the other hand, all grammar topics are developed sequentially with the students' skills: reading, speaking, and writing. The rejection of Gretsch's grammars in teaching was connected with the evolution of comparative historical linguistics, new trends in developmental psychology, changes in literary tastes, and the updating and changing of curricula in 1856. Despite this, Gretsch's grammar had a significant impact on the development of the Russian literary language.

NICE COPY.

£1700

НАЧАЛЬНЫЯ ПРАВИЛА
РУССКОЙ
ГРАММАТИКИ,

изданныя

НИКОЛАЕМЪ ГРЕЧЕМЪ.

ИЗДАНИЕ ШЕСТОЕ.

САНКТ ПЕТЕРБУРГЪ,

ВЪ ТИПОГРАФІИ ИЗДАТЕЛЯ.

1858.

TRANSLATION.

ENGLISH
LITERATURE.

**Collins, William Wilkie [The Moonstone: A novel].
Lunnyi Kamen'.
[Series 'Sobranie inostrannykh romanov, povestei i
rasskazov v perevode na russkii iazyk'.
Translated by an anonymous author.**

SANKT-PETERBURG, TIP. I.I. GLAZUNOVA, 1868.

8VO, 578 PP.

In mid-20th century grey cloth.

In good condition, small repair to half-title, some spotting to pages, light water-staining.

First edition of one of the two earliest translations of Collins' The Moonstone.

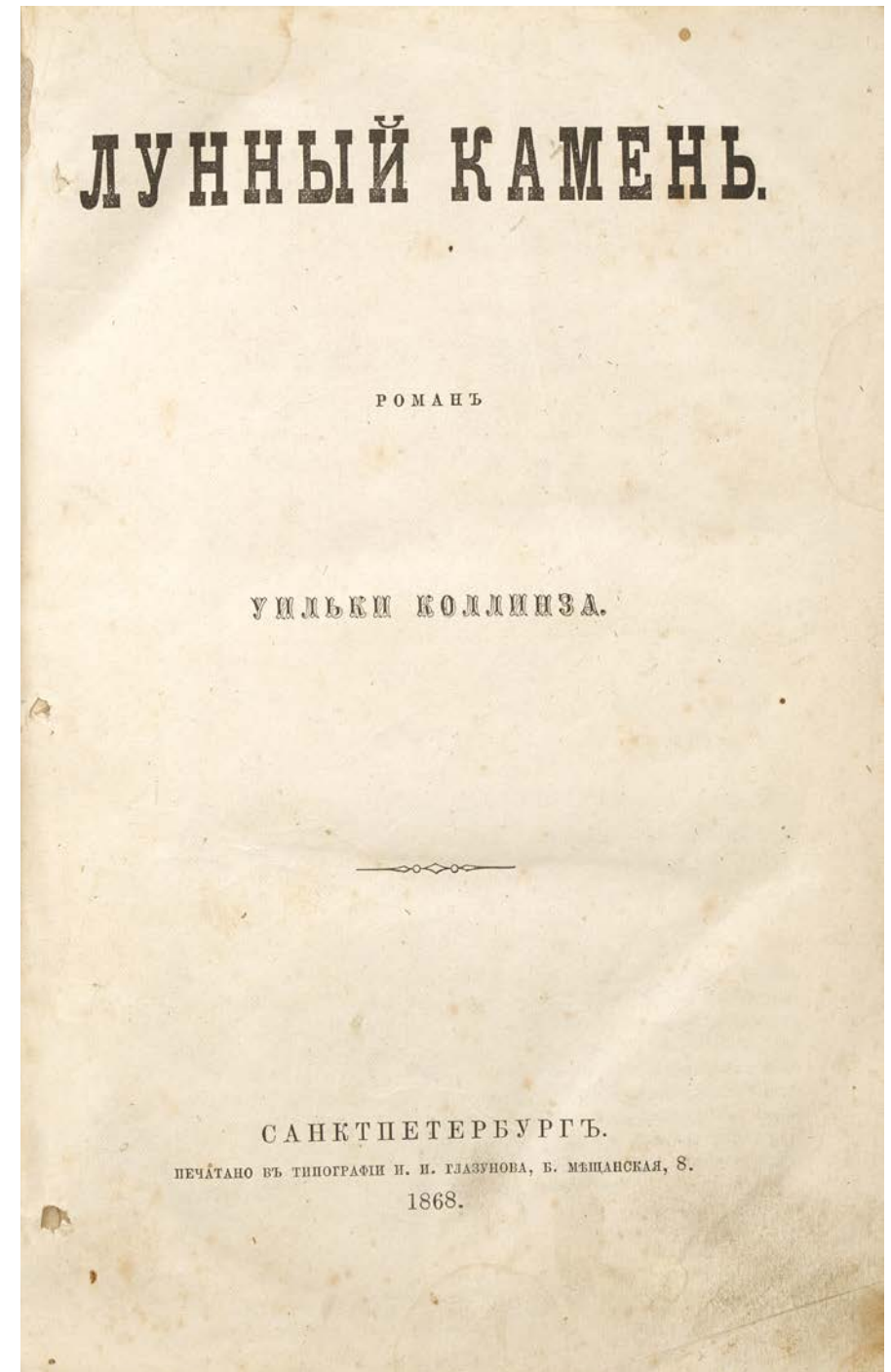
It is likely that the first book by Wilkie Collins (1824–1889) to be translated into Russian was *The Dead Secret*, which was published in 1857, just one year after the original text. Although the writer was initially ignored by Russian critics, his stories and novels were soon widely translated into Russian and published shortly after their original release. Possibly, the publication of Collins' books in Russia had an impact on the development of the crime genre among Russian authors, while the reforms including in the judicial and exile systems during the 1860s may have contributed to changing the perception of this genre.

The first Russian translation of Collins' *The Moonstone* was published in 1868, in two versions: as a separate edition in the series *Sobranie Inostrannykh Romanov...* (Collection of Foreign Novels...) and as an annex to the magazine *Russkii Vestnik* (Russian Herald) in volumes 73–77, from January to October (interestingly, during the same years, Dostoevsky often published his own novels alongside Collins' in *Russkii Vestnik*). Both translations were anonymous. The present translation is considered the best and closest to the original text.

Subsequent Russian translations of Collins' novel appeared in 1895 and 1947. The 1895 translation, attributed to someone named D. Ternov, was likely a reissue of one of the two 1868 translations. The 1947 translation of *The Moonstone* was prepared by Marietta Shaginyan, a writer, historian, and activist of Armenian descent. However, it was an edited and significantly shortened version of the present translation. Despite this, the novel remained popular in the USSR, and Shaginyan's "translation" was republished almost 60 times. The first original translation since the pre-revolution versions was made only in 2015.

VERY RARE EDITION. WE COULDN'T TRACE ANY COPY OF THIS EDITION IN USA OR EUROPEAN LIBRARIES VIA OCLC.

£3500



Tchaikovsky. Pushkin. Mazepa

Tchaikovsky, Pyotr [Mazepa: Opera in three acts].

Mazepa: Opera v 3-kh deistviiakh.

[Libretto by V. Burenin].

Based on Pushkin's poem [Poltava].

MOSKVA, P. JURGENSON, [1899?].

8VO, 168 P. OF MUSIC.

In contemporary quarter leather, paper-covered boards. Original front wrapper mounted on front board. Original rear wrapper preserved. Chromolithographic title. In good condition, lightly spotted, rubbed to spine and extremities, owner's mark to front cover and front endpaper, front hinge cracked, owner's stamp to front endpaper and title page, some foxing to pages.

Rare printed musical score.

Mazepa (or Mazepa) is a three-act opera composed by Pyotr Tchaikovsky (1840–1893), based on Pushkin's Poltava and inspired by the cultural legacy of Ivan Mazepa, the Hetman of the Ukrainian Cossacks, and Vasyl Kochubey, a prosperous Ukrainian nobleman and statesman. The story takes place in Ukraine during the early 18th century. Tchaikovsky worked on the opera between June 1881 and April 1883, and he noted that it was one of the most challenging compositions he had ever undertaken. The opera bears many similarities to Tchaikovsky's other works, such as Eugene Onegin and Romeo and Juliet (as seen in the duet between Mazepa and Mariya).

The libretto was written by Victor Burenin (1841–1926), a literary and theatre critic, writer, translator, and satirical poet. It was originally prepared for the 'czar of cellists', composer and director of the St. Petersburg Conservatory Karl Davydov, who worked on it in the middle of the 1870s but eventually abandoned the project.

Tchaikovsky's premiere of the opera took place on February 15, 1884, at The Bolshoi Theatre in Moscow, followed by a performance four days later at The Mariinsky Theatre in St. Petersburg.

The piano arrangement of the opera was published by Jurgenson in August 1883, the choral parts appeared in July 1883, and the full score of the Hopak (Act I, No. 4) separately in December 1883. This edition is the posthumous edition of vocal-piano reduction. The full score and vocal-piano reduction of Mazepa were published in volumes 6 (1969) and 38 (1968) of Tchaikovsky's Complete Collected Works.

It is likely that this copy of Mazepa was once part of the private collection of German chemist Emilii Shene (Hermann Schöne; 1837/1838–1896), who moved to Russia in 1863 and worked at the Petrovsky Agricultural and Forest Academy.

OCLC LOCATES FOUR COPIES OF THIS EDITION: IN THE UNIVERSITY OF MIAMI, THE UC BERKELEY LIBRARY, THE NEW ENGLAND CONSERVATORY OF MUSIC AND THE ROYAL DANISH LIBRARY.

£750



TRANSLATION.

ENGLISH
LITERATURE.

The Merchant of Venice in Apollon Grigoryev's translation

Shakespeare, William [Shylock, the Jew of Venice / The Merchant of Venice: A Play in Five Acts]. Sheilok, Venecianski Zhid.

Translation by Ap. Grigoryev.

SANKTPETERBURG, V TIPOGRAFIИ F. STELLOVSKAGO, 1860.

8VO, 52 PP.

In contemporary (owner) binding of green paper boards with brown cloth spine and edges.

In good condition, small sheet of paper with owner mark and stamp of Prusakov's Music and Drama Library is glued onto upper board, library's stamp on title page, lightly rubbed to edges, some foxing to pages.

First and only book edition of this translation.

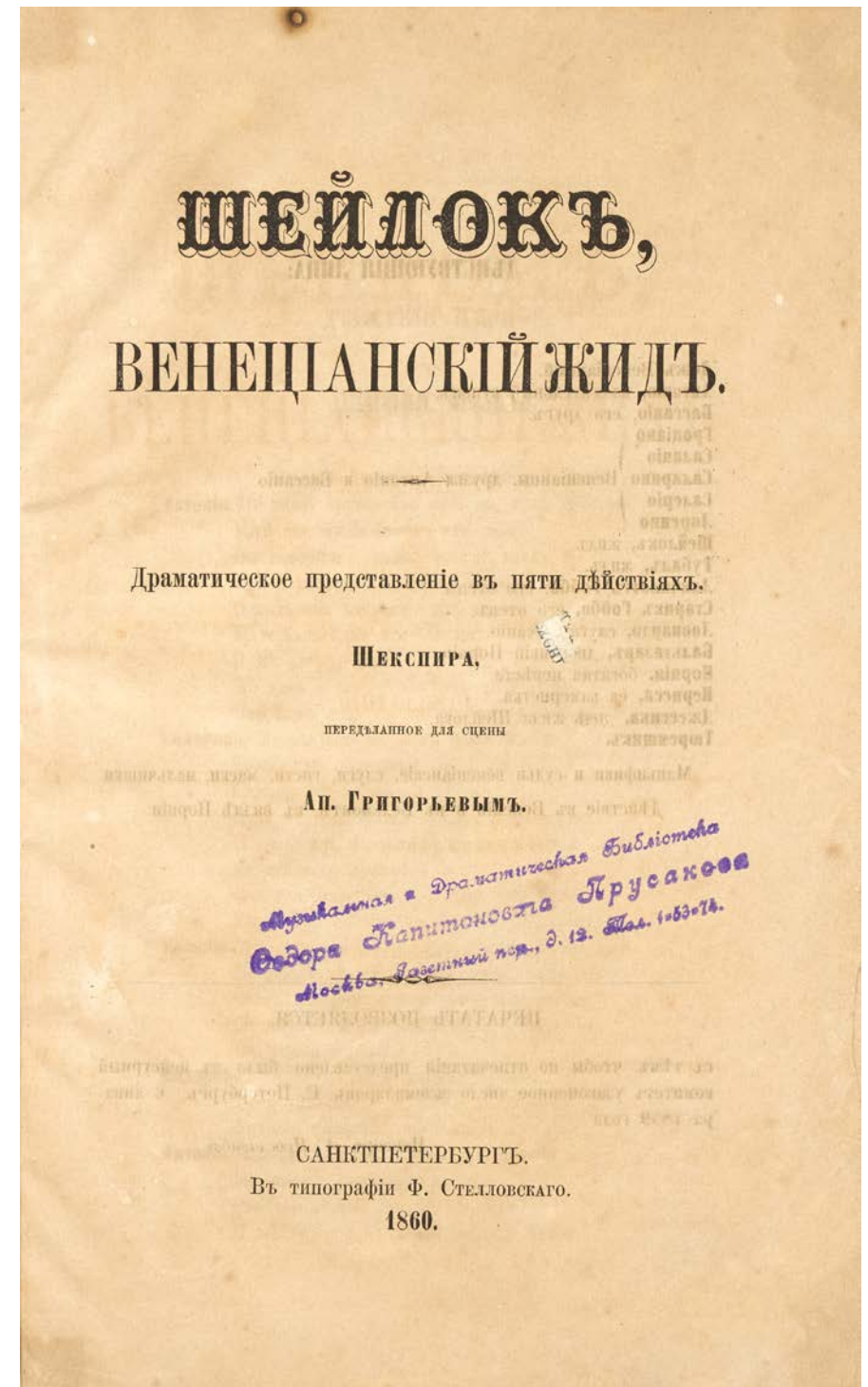
Apollon Grigoryev (1822–1864) was a talented Russian poet, literary and theatrical critic, memoirist, and songwriter who also worked as a translator. According to his contemporaries, Grigoryev 'knew Shakespeare almost by heart' and was even dubbed 'one of the Russian Hamlets of our time' by Fyodor Dostoevsky. Interestingly, Grigoryev had even learned the role of Hamlet himself and had planned to perform it on stage. Later, Grigoryev became a dedicated Shakespearean scholar and promoter, frequently comparing the English playwright to Nikolay Gogol. He translated five of Shakespeare's plays into Russian, starting with King Lear, which he translated from French at the age of 16. Only two of his translations, A Midsummer Night's Dream (1857) and The Merchant of Venice, were published during his lifetime. Grigoryev's final translation was Romeo and Juliet (1864), which he completed while serving time in debtors' prison. The translation was published posthumously.

One of Grigoryev's most successful translations was The Merchant of Venice, which was used for performances in Saint Petersburg for four seasons between 1860 and 1863. The play was published both as part of a magazine, Dramaticheskii sbornik, and as a separate edition in 1860. Some scholars suggest that Grigoryev's interest in Jewish 'mentality' may have influenced his translation of the play. The title of this play was translated using the word 'zhyd' (or 'yid' in English) which did not have any anti-Semitic connotations in the 1860s. Interestingly, it appears that, possibly due to requests from theaters, Grigoryev made some changes to the play, shortening it and focusing on the conflict between Shylock and Antonio. In his version, the fourth act becomes the fifth and ends the play.

The copy is from the library of Fyodor Prusakov, a playwright.

OCLC LOCATES ONE COPY OF THIS EDITION ONLY: IN THE PRINCETON UNIVERSITY LIBRARY.

£1200



TRANSLATION.

King Lear. First edition of this translation

ENGLISH
LITERATURE.

Shakespeare, William [King Lear: A Tragedy in Five Acts]. Korol' Lir: Tragediia v piati deistviiakh. Translation by V. Lazarevskii.

SANKTPETERBURG, TIP. V. GOLOVINA, 1865.

8VO, [4], 184, XII PP.

In original dark blue cloth. Covers decorated, upper side stamped in gilt.

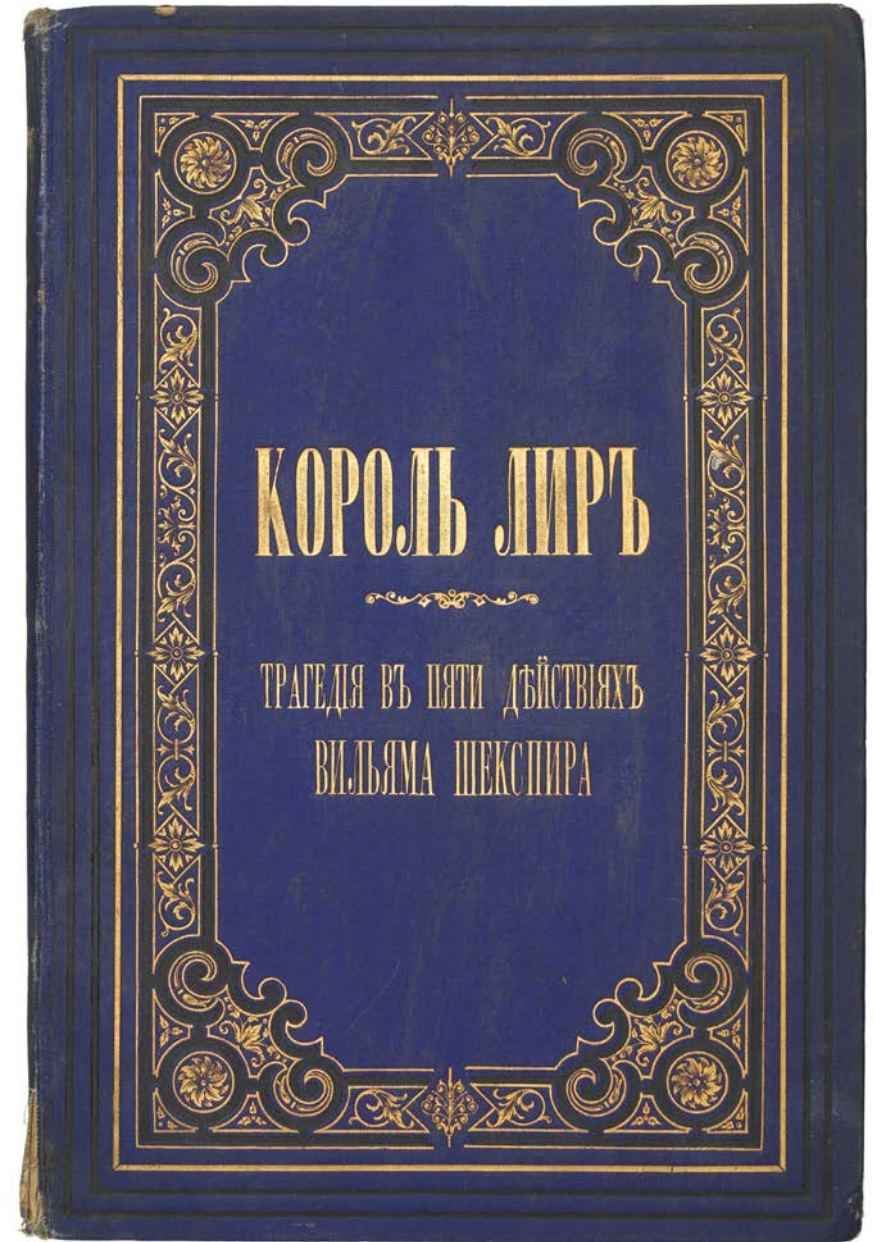
In good condition, tear in bottom of spine, extremities lightly rubbed, some foxing, back hinge cracked, owner pencil marks in text, small owner signature to back endpaper.

First edition of this translation.

In 1808, the first Russian translation of King Lear was published, which was based on the French version and was mistakenly attributed to a poet Alexander Pushkin. However, it wasn't until 1833 that the first translation from the original Shakespearean text was released. Despite numerous subsequent translations, capturing the essence of the original proved to be a challenge. In the 1840s, amateur translators became increasingly interested in Shakespeare's works, and Vasilii Lazarevskii, a writer and statesman, translated three of Shakespeare's plays, including Otello (published in 1845), King Lear, and Macbeth (which remained unpublished). It wasn't until 1865, when Lazarevskii had risen to a high-ranking position in the Ministry of Internal Affairs and the Chief Administration for Press Affairs, that his translation of King Lear was finally published. The timing of this edition coincided with celebrations commemorating Shakespeare's anniversary, which led to the emergence of numerous translations, research papers, and monographs (there were 68 bibliographic records in 1864). For instance, from 1865 to 1868, the first complete works of Shakespeare's Dramatic Works Translated by Russian Authors were released and later reprinted. At the same time, academic scholarship on Shakespeare began to develop.

VERY RARE IN SUCH CONDITION. OCLC LOCATES THREE COPIES OF THIS EDITION: IN THE LIBRARY OF CONGRESS, THE FOLGER SHAKESPEARE LIBRARY AND THE NYU ABU DHABI LIBRARY.

£1700



TRANSLATION.

ENGLISH
LITERATURE.

Shakespeare, William [Macbeth: A Tragedy in Five Acts]. Makbet.

Second edition, edited and compared against the original.

Series Dramaticheskii repertuar Yernesta Rossi

Translation [and preface] by F. Ustrialov.

SANKTPETERBURG, SLAVIANSKAIA PECHATNIA, 1877.

8VO, [2], VIII, 50 PP.

In original dark blue cloth. Covers decorated, upper side stamped in gilt.

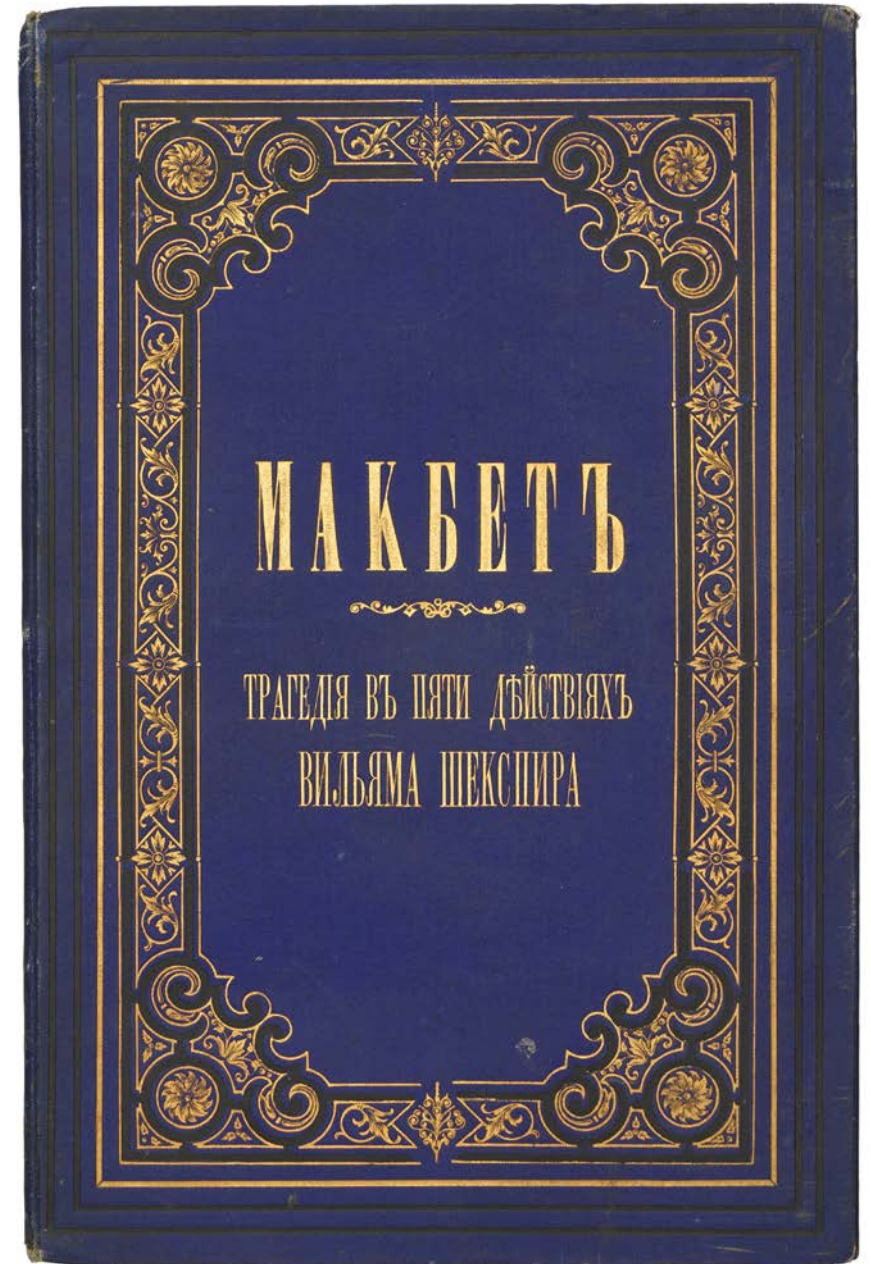
In good condition, extremities and corners lightly rubbed, some foxing, small owner signature to front endpaper.

The first known translation of Macbeth into Russian, though containing only excerpts, appeared in 1817. The first complete Russian translation was published in 1830 and was based on a German translation by Friedrich von Schiller. Notably, in 1828, the Romantic poet and Decembrist revolutionary Wilhelm Kuchelbecker produced his own translation of the play, which was significant to him due to Macbeth's illegal and immoral reign and its connection to the ascension of Emperor Nicholas I to the throne. The play was not staged until the 1850s due to the fear of censorship. They were hesitant to allow a performance of the play, which depicted regicide, to be shown publicly.

In this translation for the first time Macbeth was published in 1862 and was prepared by Fyodor Ustrialov (1836–1885), a novice writer and statesman, son of historian Nikolay Ustrialov who elaborated the Official Nationality Theory. Ustrialov's guiding principle as a translator was to remain as faithful to the original text as possible, as he believed that 'the translation of Shakespeare should be a precise cast or snapshot in which the slightest touch of a rough hand can disrupt the harmony of the whole'. He also emphasized the importance of maintaining the artistic quality of the language, while acknowledging the differences between English and Russian. However, his contemporaries criticized the translation as being too literal, describing it as a 'slavish, almost word-for-word adaptation of English words into Russian'. It is possible that this criticism led to the creation of this second edited version. In addition, in 1877, an Italian actor and playwright, Ernesto Rossi, performed Shakespearean roles from Macbeth, King Lear, Romeo and Julietta, Otello, The Merchant of Venice and Hamlet in Moscow. As a result, a series of six plays, including this translation, was published possibly for advertising purposes.

RARE, ESPECIALLY IN SUCH CONDITION. OCLC LOCATES ONLY ONE COPY OF THIS EDITION: IN THE NYU ABU DHABI LIBRARY.

£1400



TRANSLATION.

ENGLISH
LITERATURE.

Early edition of Wilde's fairy tales in Russian

**Wilde, Oscar [Wonderful Stories and Fairy Tales].
Zamechatelnye Rasskazy i Skazki. With brief biography of
Oscar Wilde.**

Retold for children by Iv. Sakharov.

Illustrations by F. Miloslaviih.

MOSKVA, V.D. KARCHAGIN, 1908.

8VO, 94, [1] PP., ILL.

In publisher's original illustrated boards. Pictorial endpapers.

In good condition, very faintly spotted and lightly rubbed.

**First edition of these translations as a collection. First edition of these
illustrations. Early edition of Wilde's fairy tales in Russian.**

At the beginning of the 20th century, Oscar Wilde's fairy tales were translated into Russian and became an important part of Russian and then Soviet children literature. In 1908, several translations of his stories were published as both separate books and collections.

Among these was this collection that included eight stories: The Birthday of the Infanta, The Star Child, The Happy Prince, The Devoted Friend, The Nightingale and the Rose, The Selfish Giant, The Remarkable Rocket, and The Young King. Additionally, four of these stories were also released as separate books that same year.

It is worth noting that in Russia, some of Wilde's stories were abridged and turned into pamphlets, which were cheap to produce and easy for children to handle. Furthermore, The Devoted Friend had its title changed to Little Hans and his Friend and lost the irony that the "friend" character is not truly devoted (the original title was retained in this collection).

Interestingly, the preface of this translations mentioned Wilde's "dissolute life" and trial.

ROZNATOVSKAIA. # 19.

WE COULDN'T TRACE ANY COPY OF THIS EDITION IN USA OR EUROPEAN LIBRARIES VIA OCLC.

£950



TRANSLATION.

ENGLISH
LITERATURE.

De Profundis. First Russian edition as a separate book

Wilde, Oscar De Profundis.

Translation by the Princess A. Obolenskaia.

[SANKT-PETERBURG, PAROVAIA SKOROPECHATNIA
M.M. GUTZATSA, 1908].

12MO, 114 PP.

In owner's mid-20th century cloth.

In good condition, lightly rubbed.

First and only edition of this translation. First Russian edition of De Profundis as a separate book.

The first Russian translation of Wilde's *De Profundis* appeared in 1905, which was the same year as the original text. It was translated by Ekaterina Andreeva, who happened to be the second spouse of the symbolist poet Konstantin Balmont. A portion of her translation was published in the symbolist magazine *Vesy* (#3), and it was followed by the release of a separate book. The following year, an anonymous translation was released as the third volume of Wilde's complete works, but it was based on Andreeva's translation, which was edited for the publication.

In 1908, there were two Russian translations of *De Profundis* that came out: this edition and extracts in the magazine *Vesy* by Wilde's foremost translator, the journalist and secretary of *Vesy* named Mikhail Likiardopulo, who had familiarity with Alfred Douglas and Robert Ross (separate edition appeared in 1909).

It is possible that this translation was done by Princess Alexandra Obolenskaia (in girlhood Apraksina; 1852–1943), who was a close friend of Her Imperial Majesty the Empress Maria Feodorovna of Russia and her children. Obolenskaia maintained a correspondence with Grand Duchess Xenia Alexandrovna of Russia and other members of Romanov's family. After the Russian Revolution Obolenskaia left Russia and eventually passed away in Paris. Given the difficulty of obtaining *De Profundis* during that time and the complexity of the text, it is unlikely that the translation was made by someone else.

It is also known that Obolenskaia prepared two more translations: *The Garden of Allah* (1914) and *Egypt and Its Monuments* (1909), both written by English journalist and novelist Robert Hichens.

What's intriguing about *De Profundis* is that the majority of its translations into Russian were done by female translators. These include Andreeva, Obolenskaia, Maria Simonovich (Odessa, 1909), and Rita Rait-Kovaleva, who worked with her daughter Margarita (1976; first translation from the complete version issued in 1962).

ROZNATOVSKAIA. # 490.

RARE EDITION. OCLC LOCATES ONLY ONE COPY OF THIS EDITION: IN THE STANFORD UNIVERSITY LIBRARY.

£1600

DE PROFUNDIS.

ОСКАРА УАЙЛЬДА.

Переводъ съ англійскаго
княгини А. А. Оболенской.

TRANSLATION.

ENGLISH
LITERATURE.

Wilde's Aphorisms. First separate Russian edition

Wilde, Oscar [Aphorisms]. Aforizmy.

Translation by the Prince D. Viazemskii.

S.-PETERBURG, [TIP. 'SIRIUS'], 1913.

12MO, 116 PP.

In contemporary dark grey cloth. Original wrappers preserved inside.

In good condition, light wear, small loss to spine.

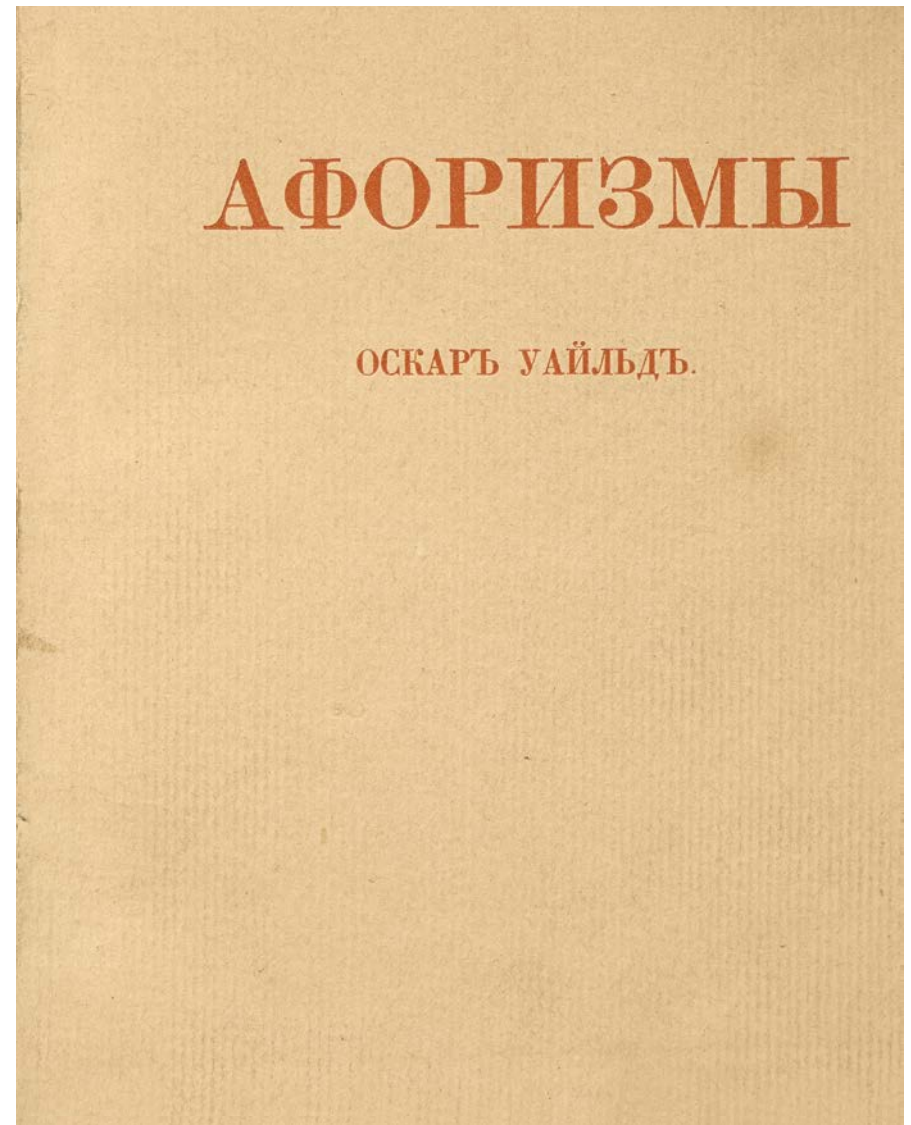
First edition of this translation. First separate Russian edition of Wilde's Aphorisms.

The first Russian translation of Wilde's aphorisms was published in 1905, the same year as the original edition. It was prepared by Ekaterina Andreeva, the second wife of the symbolist poet Konstantin Balmont. In 1908, Wilde's aphorisms were published in the magazine *Novyi zhurnal literatury, iskusstva i nauki* (New Journal of Literature, Art, and Science; #1-4). The following year, they were included in Wilde's Collection of Works (vol. 7). Additionally, another translation of the aphorisms was issued in the magazine *Novoe slovo* (New Word).

This translation was made by a military officer and duke, Dmitriy Viazemskii (1884-1917), who was also a member of the St. Petersburg City Duma. This was likely Viazemskii's only experience with translation. Unfortunately, he met a tragic end when he was killed by a stray bullet during the February Revolution.

ROZNATOVSKAIA. # 479* (MISTAKENLY DATED — 1912; DESCRIBED NOT DE VISU).
VERY RARE EDITION. WE COULDN'T TRACE ANY COPY OF THIS EDITION IN USA OR
EUROPEAN LIBRARIES VIA OCLC.

£1800



TRANSLATION.

Gumilev translate Coleridge

POETRY BOOKS.

ENGLISH
LITERATURE.

Coleridge, Samuel Taylor [The Rime of the Ancient Mariner]. Poema o Starom Moriake.

Series 'Vsemirnaia literatura/Angliia'. Issue # 19.

Preface and translation by N. Gumilev.

Cover design by A. Leo.

PETERBURG, VSEMIRNAIA LITERATURA, 1919.

18MO, 39, [1] PP.

In original pictorial wrappers.

In good condition, wrappers foxed, small tear to left corner of cover, small loss to spine, owner mark on half-title, bookplate stamp on half-title.

First edition of this translation.

This poem, written by Samuel Taylor Coleridge (1772–1834), is often considered to mark a significant shift towards modern poetry and the beginning of British Romantic literature. It was translated into Russian for the first time in 1851 and the present translation appeared in Maxim Gorky's publishing house, Vsemirnaia literatura (World Literature). The translator was Nikolay Gumilev (1886–1921), a poet and co-founder of the Acmeist movement and husband of Anna Akhmatova. Even though the translation was made more than a hundred years after the creation of the original, it is still considered "almost faultless" to this day. Gumilev meticulously adhered to the "nine precepts of the translator" that he established, carefully observing the number of verses, meter, rhymes, vocabulary, and sense of the original. Furthermore, the preservation of Coleridge's glosses (marginal notes) in Gumilev's translation demonstrates his commitment to remaining faithful to the original work. It's interesting that in the preface, Gumilev compared the youth of Coleridge and Gavrili Derzhavin, one of the most highly esteemed Russian poets before Alexander Pushkin, who were contemporaries. It is worth noting that Gumilev's own original works sometimes bear similarities to Coleridge's poem, such as in the poem Fra Beato Angelico and the lyrical ballad Appointment. Two years after the publication of this translation, Gumilev was arrested and executed by the Cheka, the secret Soviet police force. The translation was later republished in 1974 in a collection of Coleridge's poems, hidden in an attachment.

Most likely, the copy is from the private library of the poet and translator Andrei Korsun (1907–1963), who worked at the Hermitage Museum and was best known for the second full Russian translation of the Poetic Edda.

OCLC LOCATES THREE COPIES OF THIS EDITION: IN THE BRITISH LIBRARY, THE PRINCETON UNIVERSITY LIBRARY AND THE HARVARD LIBRARY.

£350



Dioneo [Shklovskii, Isaak] [England: 1914–1919. In five years]. Anglia: 1914–1919. Za piat' let.

PARIS, RUSSKOE KNIGOIZDATEL'STVO V PARIZE JACQUES POVOLOZKY & Co., [1920].

8VO, 100 PP.

In original wrappers.

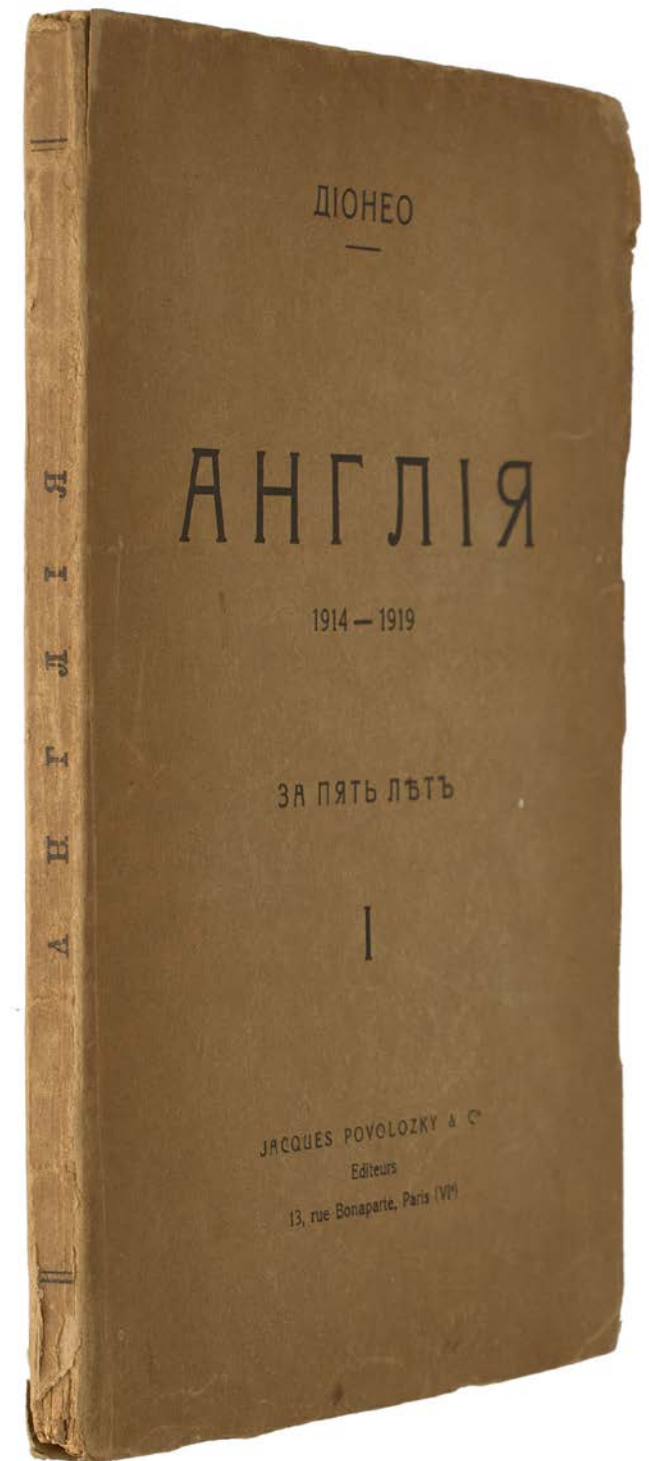
In good condition, light wear and chipping to wrapper edges, small losses along spine, small nicks to spine extremity.

First and only edition.

Isaak Shklovskii (1864–1935), who wrote under the pen name Dioneo, was a writer, ethnographer, and translator who authored this book about England during the Great War, covering preconditions and consequences of the war, public opinions, military budget, conscription, course of military operations, rebellions in Africa and Dublin, condition of the workers, impressions of Revolutionary Russia.

In 1887, while studying at the University of Kharkov, Shklovskii was arrested on charges of being connected with a branch of the revolutionary organization Narodnaya Volia (The People's Will), which gave birth to the Socialist Revolutionary and Populist Socialist Parties. He was exiled to the remote Yakut Territory in northeastern Siberia, where he spent five years. In 1896, while working for the newspaper Russkie Vedomosti and monthly review Russkoe Bogatstvo, Shklovskii was sent to London. There, he wrote sketches about his impressions of British life and the development of British democracy. Shklovskii's articles were published in British periodicals such as The Daily Chronicle and The Academy. Although his works are not well-known today, Shklovskii was an authoritative specialist on England in the Russian press and one of the most distinguished leaders of the anti-Bolshevik opposition in emigration. In 1919, he published the book Russia Under the Bolsheviks.

£250



TRANSLATION.

O'Flaherty in Russian

IRISH
LITERATURE.

O'Flaherty, Liam [Blackmail: Collection of stories].

Shantazh.

Translation by N. Kamionskaya.

Preface by S. Dihamov.

Cover design by N. Alekseev.

MOSKVA-LENINGRAD, GOSUDARSVENNOE IZDATEL'STVO, 1927.

8VO, 102, [1] PP.

In publisher's illustrated hardback.

In good condition, lightly rubbing to edges, very faint stains.

One of 7 000 copies published.

First and only Russian edition.

One of the first O'Flaherty's books in Russian (three other novels were translated and issued in 1927).

Liam O'Flaherty (1896–1984), a key figure in the Irish literary renaissance and a founding member of the Irish Communist Party, gained immense popularity in the Soviet Union during the interwar period. Four of his books were translated into Russian in 1927, making him the most widely translated contemporary Irish writer in the Soviet Union. O'Flaherty visited the USSR in the spring of 1931 and wrote about his experiences in *I Went to Russia*, a book that combines both humorous and poignant observations. Perhaps this is why O'Flaherty's last Russian book was published in 1931.

This book includes 14 stories (Civil War, Milking Time, Poor People, The Terrorist, The Outcast, Blackmail, Offerings, The Fireman's Death, The Reaping Race, A Red Petticoat, Stoney Batter, Your Honour, The Conger Eel, The Wounded Cormorant) and was translated by Natalia Kamionskaya (1901–1997), while the cover was designed by graphic artist Nikolay Alekseev (1894–1934), who studied at VKhUTEIN under D. Mitrokhin.

VERY RARE EDITION. WE COULDN'T TRACE ANY COPY OF THIS EDITION IN USA OR EUROPEAN LIBRARIES VIA OCLC.

£1200



Galley Proof of Robert Burns's first Soviet
translation

**Burns, Robert [Selected Lyrics]. Izbrannaia Lirika.
Translated from English by T. Shchepkina-Kupernik.
Editing, preface, and comments by S. Babukh.
Vignettes by G. Berendgof.**

MOSKVA, GOSUDARSTVENNOE IZDATELSTVO
'KHUDOZHESTVENNAIA LITERATURA', 1936.

12MO, 159, [1] PP.

In owner's hardback. Technical editor's marks and stamps (dated on 23 March 1936).

In good condition, lightly rubbed, small tears and losses around the edges of some pages, margins close cut with occasional loss of catch-letters and words (mostly affecting preface text), spotting to pages, some text cut out from p. 51-52 and p. 69-70. Vignettes were cut from a leaves with proof illustrations and were pasted onto pages (several vignettes are now missing). Leaf with Hieronymus Lorm's verses is attached to the book.

This copy was signed by a "technical editor" (Soviet term for a proofreader) A. Tsyppo. According to proofreader's stamps, it is dated on March 23rd and the book of poems was signed for print on April 5th, 1936.

Robert Burns (1759–1796) is widely regarded as one of the most renowned foreign poets in Russia. His poems have been republished numerous times and have sold millions of copies. In addition, Russian versions of his songs can be heard in popular films, on television, and on the radio. The first Russian translations of Burns' poems were published at the beginning of the 19th century and had an influence on Alexander Pushkin, Russia's greatest poet. Pushkin even had a copy of *The Poetical Works of Robert Burns* (2 vol., 1829) in his personal library.

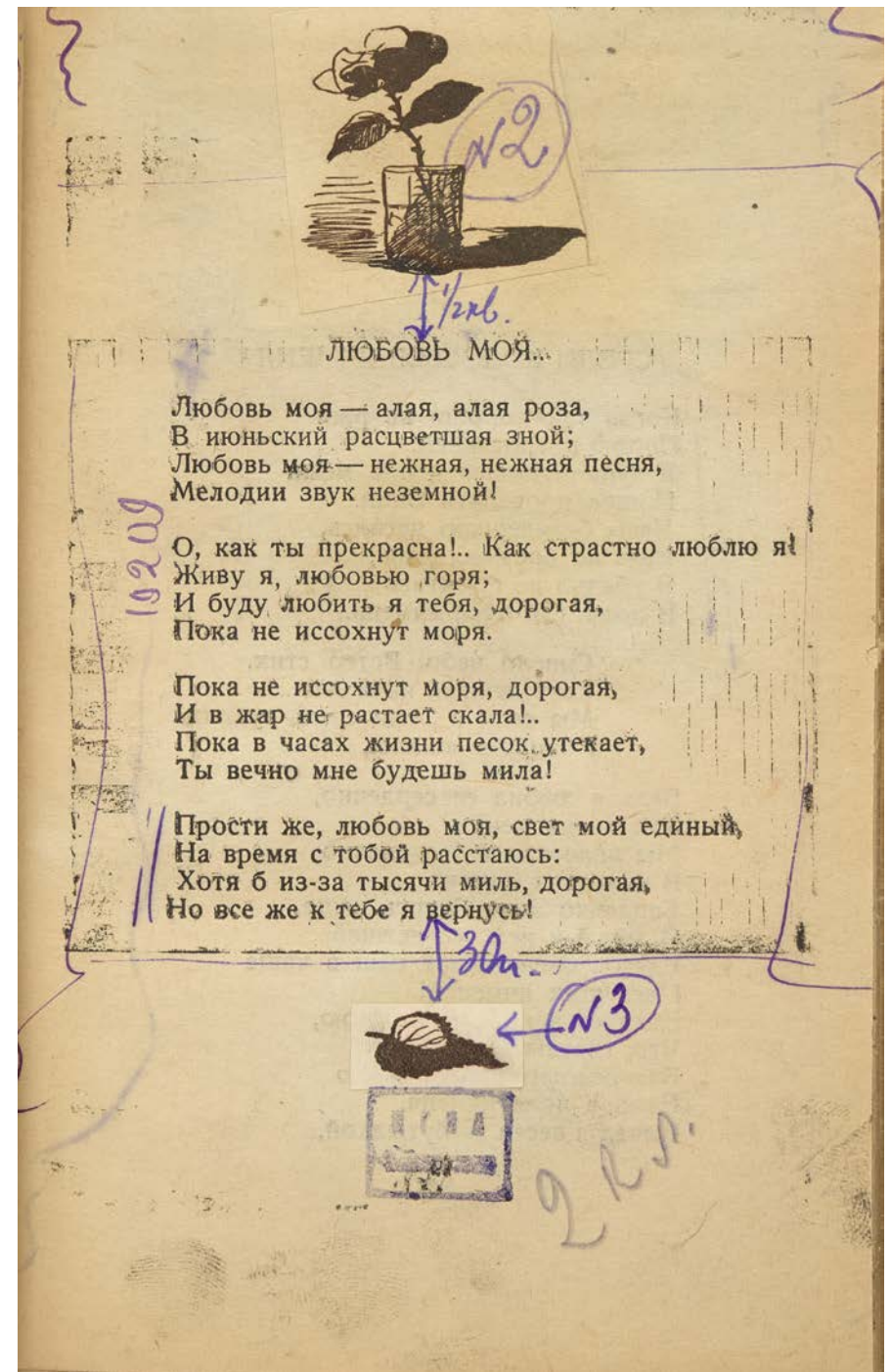
After the Russian Revolution, Burns, considered a "peasant poet," was intended to be translated and published by Maxim Gorky's publishing house *Vsemirnaia literature* (World Literature). However, the first Russian translation of Burns' poems in the USSR only appeared in 1936.

This collection of 74 poems by Robert Burns was prepared by Tatiana Shchepkina-Kupernik (1874–1952), a prominent translator of Byron, Shakespeare, Carroll, and Lope de Vega. It was issued 11 years prior to the most famous Soviet translator and "Russian father" of Burns, Samuil Marshak, releasing his own versions of Burns' poems and epigrams. Shchepkina-Kupernik's book became the largest collection of Burns' poems translated by a single author in Russia. The translator included various genres of Burns' poetry, such as political satire, love lyrics, songs, and ballads. She also translated poems that had never been introduced to Russian readers before, including Burns' famous satire *Holy Willie's Prayer* and *A Poet's Welcome to his Love-begotten Daughter*.

However, only a few of these translations have been reprinted, and this happened in 2003 only as part of the anthology *Scottish Poetry*.

OCLC LOCATES THREE COPIES OF 1936 EDITION: IN THE NATIONAL LIBRARY OF SCOTLAND, THE UNIVERSITY OF SOUTH CAROLINA AND THE NEW YORK PUBLIC LIBRARY.

£1800



TRANSLATION.

ENGLISH
LITERATURE.

SIGNED

Hamlet signed and inscribed by
A. Radlova to her prominent sister, female
sculptor

**Shakespeare, William [The Tragedy of Hamlet:
Prince of Denmark]. Gamlet: Prints Datskii.**

Translation by A. Radlova.

Preface by K. Derzhavın.

Afterword by M. Morozov.

Designed by V. Kozlın'skiy.

MOSKVA, ISKUSSTVO, 1937.

12MO, XIV, [1], 253, [2] PP.

In publisher's boards. Signed and inscribed to front free endpaper.

Spine is lost, worn to edges, small cracks to edges.

One of 10 000 copies published.

**Signed and inscribed by the translator: "Dorogoi moei Sarushke / ot
Annushki. / 20-X-37" [To my dear Sarushka from Annushka. October 20,
1937].**

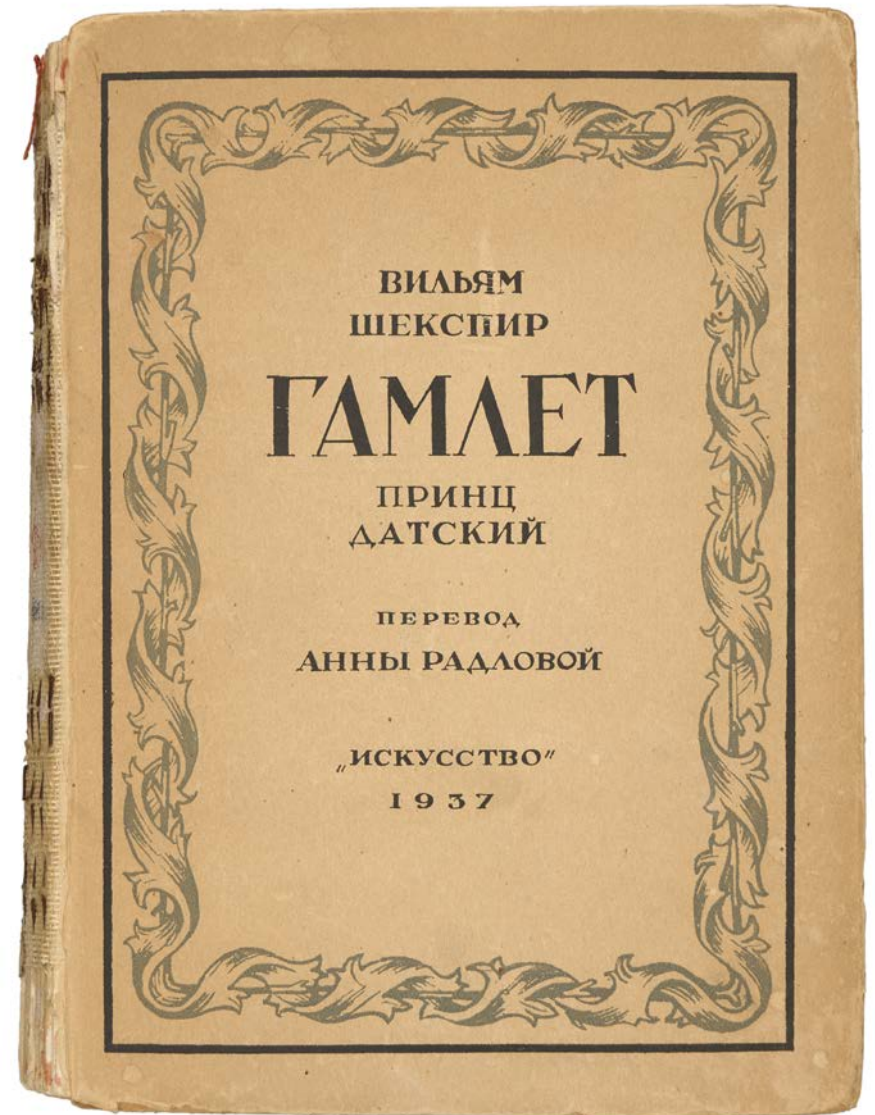
First edition of this translation.

Anna Radlova (1891–1949), a poet, literary salon-holder, and wife of Sergei Radlov, the theatre director, prepared the translation of this book. Her Shakespeare translations of Romeo and Juliet (1933), Othello (1935), and Hamlet (1937) were highly popular in the early 1930s and were used in the theatre productions by her husband in the Leningrad Malyi Theater. Radlova's translations were considered innovative and precise, and Boris Pasternak, the next translator of Hamlet, admired her work for its authenticity. During World War II, Anna and her husband were evacuated from Leningrad to the North Caucasus and later ended up in Germany. In 1945 after returning they were accused of treason. Anna Radlova died in a GULAG.

She signed this book to her younger sister, the well-known sculptor and ceramist Sarra Lebedeva (1892–1967), who taught at the Free Art Studios and the Steiglitz Institute in Petrograd. Lebedeva was acquainted with many famous figures, including Tatlin, Malevich, Altman, Gorky, Blok, Mayakovsky, Meyerhold, and others. She is known for her portrait sculptures of Felix Dzerzhinsky, Vera Mukhina, Aleksandr Tvardovsky, Vsevolod Ivanov, among others. Lebedeva also created the profile image of Boris Pasternak, a lifelong friend, which graces his grave marker at Peredelkino.

OCLC LOCATES ONE COPY OF THIS EDITION ONLY: IN THE UNIVERSITY OF CAM-
BRIDGE LIBRARY.

£3500



TRANSLATION.

ENGLISH
LITERATURE.

SIGNED

Hamlet signed by Boris Pasternak, the translator

**Shakespeare, William [The Tragedy of Hamlet:
Prince of Denmark]. Gamlet: Prints Datskii.**

Series Shkol'naya Biblioteka.

Translation by B. Pasternak.

[Preface and comments by M. Morozov].

Illustrated by G. Filippovskiy.

MOSKVA-LENINGRAD, DETGIZ, 1947.

8VO, 188, [4] PP., ILL.

In publisher's illustrated binding. Signed and inscribed by Pasternak to front free endpaper.

Near good condition, worn and losses around edges, cracks to front cover, cracks to p. 59-66 edges.

Signed and inscribed by the translator Boris Pasternak: "Komu vynetsia / tomu sbudetsia. / B Pasternak . 6 ianv. 1947 g. / Moskva". [Whoever pulls up it, will get it. B. Pasternak. January 6th, 1947. Moscow]. Most likely, this signed copy was a prize in some game.

Third edition of Hamlet in Pasternak's translation.

Boris Pasternak (1890-1960), a Nobel laureate, translated eight of Shakespeare's plays into Russian: Hamlet, Romeo and Juliet, Antony and Cleopatra, Othello, two parts of Henry IV, King Lear, and Macbeth. This was a way for him to work as a man of letters and avoid repression. His main goal as a translator was to make Shakespeare a Russian poet. In 1943, the British Embassy wrote a letter to Pasternak expressing gratitude for his work on the translations.

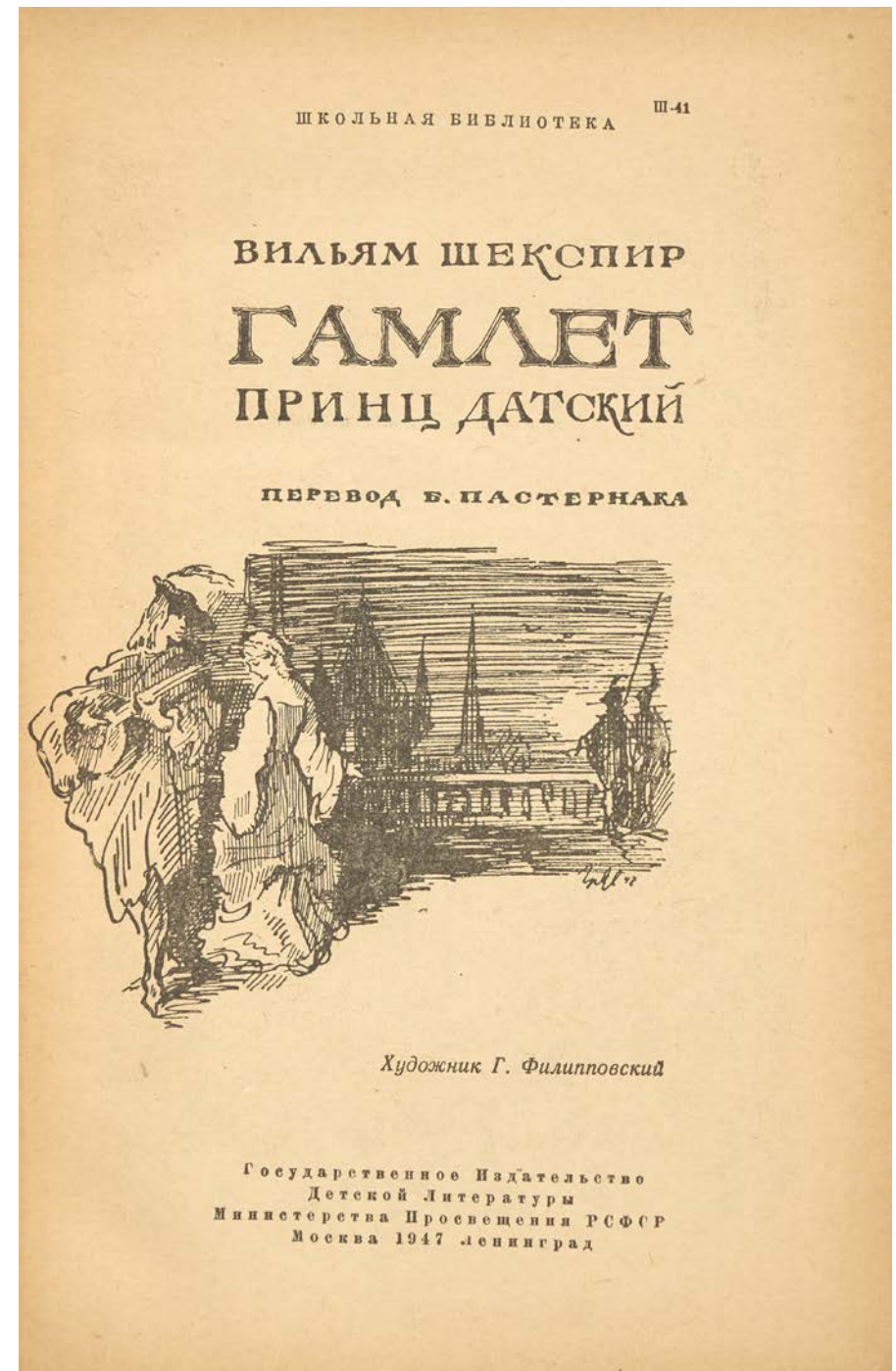
In 1939, Vsevolod Meyerhold requested Pasternak's translation of Hamlet for the Aleksandrinsky Theater. Following Meyerhold's arrest that year and the murder of his wife, Zinaida Raikh, Pasternak feared that he would be arrested himself in connection with the case against the avant-garde theater director and would therefore fail to complete the translation. However, the first complete translation of Hamlet was published in the magazine *Molodaia Gvardiia* (No. 5-6, 1940). The first book edition of Hamlet was issued in 1941 and is considered one of the best Hamlet translations in the Russian language. However, for the book edition, Pasternak largely changed the text at the request of the publishing house. In total, there are about twelve variants of the translation published, each differing from the others. Interestingly, Grigory Kozintsev used Pasternak's translation for his classic film adaptation of Hamlet (1964).

Most likely in this autograph Pasternak quoted *Podbliudnye Pesni* (1824) by a poet and a leader of the Decembrist Revolt Kondraty Ryleev's. It was Russian ritual songs performed during the Christmas divination by lot, which, in a figurative form, predict the future for each participant.

ZAKHARENKO, 1995. #112.

OCLC LOCATES TWO COPIES OF THIS EDITION: IN THE LJUBLJANA CITY LIBRARY AND THE BERLIN STATE LIBRARY.

£24000



TRANSLATION.
POETRY BOOKS.
ENGLISH
LITERATURE.
SIGNED

Stevenson signed and inscribed
by the translator

Stevenson, Robert Puteshestvie. [Travel]. Poems for
Kids.

Translation by I. Ivanovskii.

Illustrations by A. Iakobson.

LENINGRAD, LENIZDAT, 1958.

8VO, 42, [2] PP., ILL.

In original pictorial wrappers. Signed and inscribed to inside front cover.

In good condition, wear to wrappers and spine fold, light chipping to wrappers,
lightly folded upper corner.

**The second Russian book edition translation of Stevenson's poems for
children (first appeared in 1920). Signed and inscribed by the translator:
"Dorogoi / Nina Vladimirovne/ Gernet/ s blagodarnostiu/ i dobrymi poz-
helaniiami/ VII. 58 / Ign. Ivanovskii" [To dear Nina Vladimirovna Gernet
with gratitude and best wished. July 1985. Ign. Ivanovskii].**

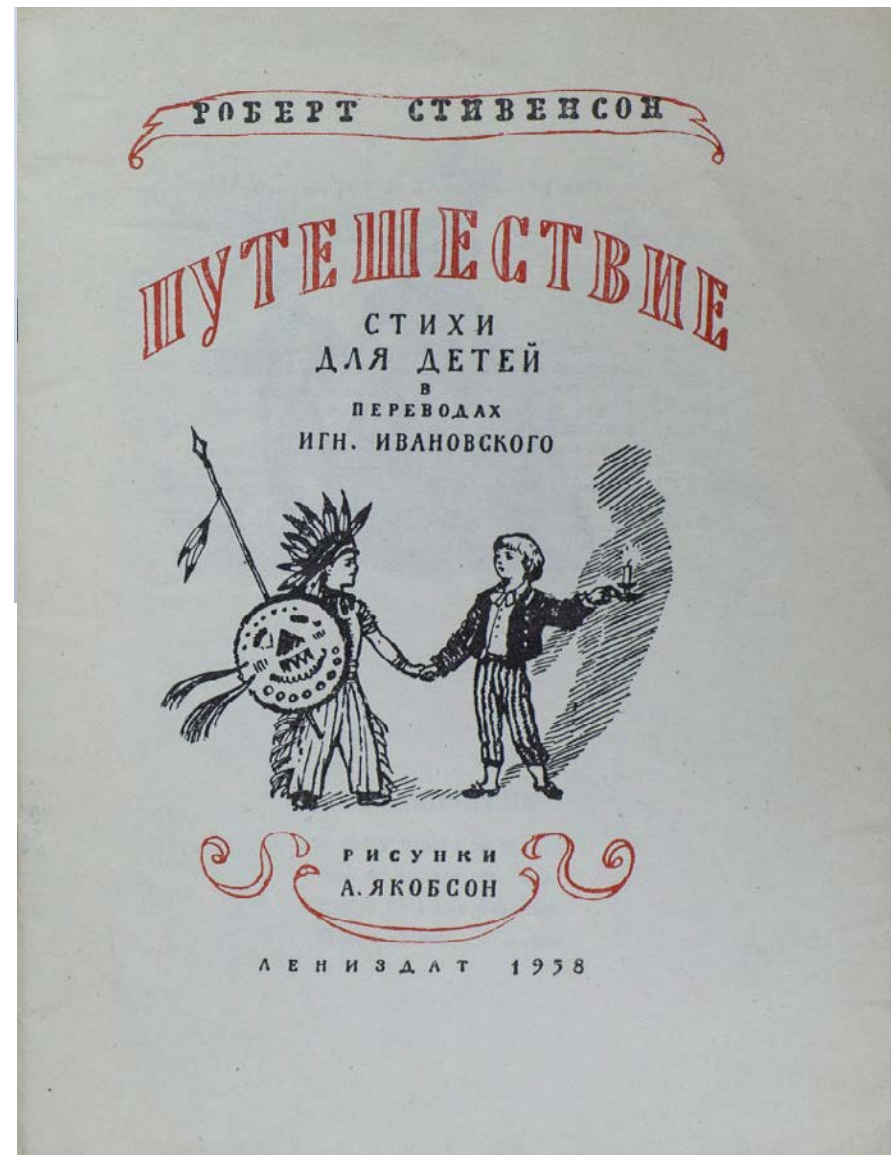
This collection features thirty poems written by Stevenson for children
and translated by Ignatii Ivanovskii (1932–2016), a distinguished representative of
the Russian school of poetic translation and a student of Mikhail Lozinsky. Ivanovs-
kii was acquainted with Anna Akhmatova and had planned to collaborate with her
on a translation of Hamlet. He had also translated works by renowned poets such as
Lord Byron, Percy Shelley, and John Keats. This book is supposed to be Ivanovskii's
first published work as a separate book.

The illustrations in this book were created by Alexandra Iakobson
(1903–1966), a female graphic artist and illustrator. She studied at VKhUTEIN
(Higher State Artistic and Technical Institute) under K. Petrov-Vodkin and P. Filo-
nov. In the 1930s–1940s, she worked in the Experimental Lithographic Workshop
of the Leningrad branch of the Union of Soviet Artists.

This book was signed to Nina Gernet (1899–1982), a writer of children's
books and playwright.

WE COULDN'T TRACE ANY COPY OF THIS EDITION IN USA OR EUROPEAN LIBRARIES
VIA OCLC.

£450



TRANSLATION.

ENGLISH
LITERATURE.

SIGNED

Alice signed and inscribed by
N. Demurova to L.Kassil'

Carroll, Lewis Alisa v Strane Chudes. Skvoz'
Zerkalo i Chto Tam Uvidela Alisa. [Alice's Adventures in
Wonderland. Through the Looking-Glass and What Alice
Found There].

Translation and foreword by N. Demurova.

Translation of verses by S. Marshak and D. Orlovskaya.

Illustrated by P. Chuklev.

СОФИЯ, ИЗДАТЕЛ'СТВО ЛИТЕРАТУРЫ НА ИНОСТРАННЫХ ЯЗЫКАХ,
1967.

8VO, 225, [2] PP., ILL., 8 ILL.P.

In publisher's illustrated binding with dust jacket. Signed and inscribed to p. 2. Illustrated endpapers. Errata leaf laid-in.

In good condition, small stains to spine, edges lightly rubbed, dj repaired (light wear, small tears).

Signed and inscribed by the translator: "L'vu Abramovichu Kassiliu / s blagodarnostiu za schastliyye / chasy "Konduita" i "Shvambranii" / i s samymi serdechnymi / pozhelaniyami / N. Demurova / 10 ianvaria 1970 goda" [To Lev Abramovich Kassil with gratitude for happy hours with The Black Book and Scpwambrania and with the warmest wishes. N. Demurova. January 10th, 1970].

First publication of classical Russian translation by N. Demurova.

First Russian edition of both novels in one book.

Lewis Carroll's works, Alice's Adventures in Wonderland and Through the Looking-Glass and What Alice Found, were almost unknown to Russian readers until 1967, despite having been published in Russian several times.

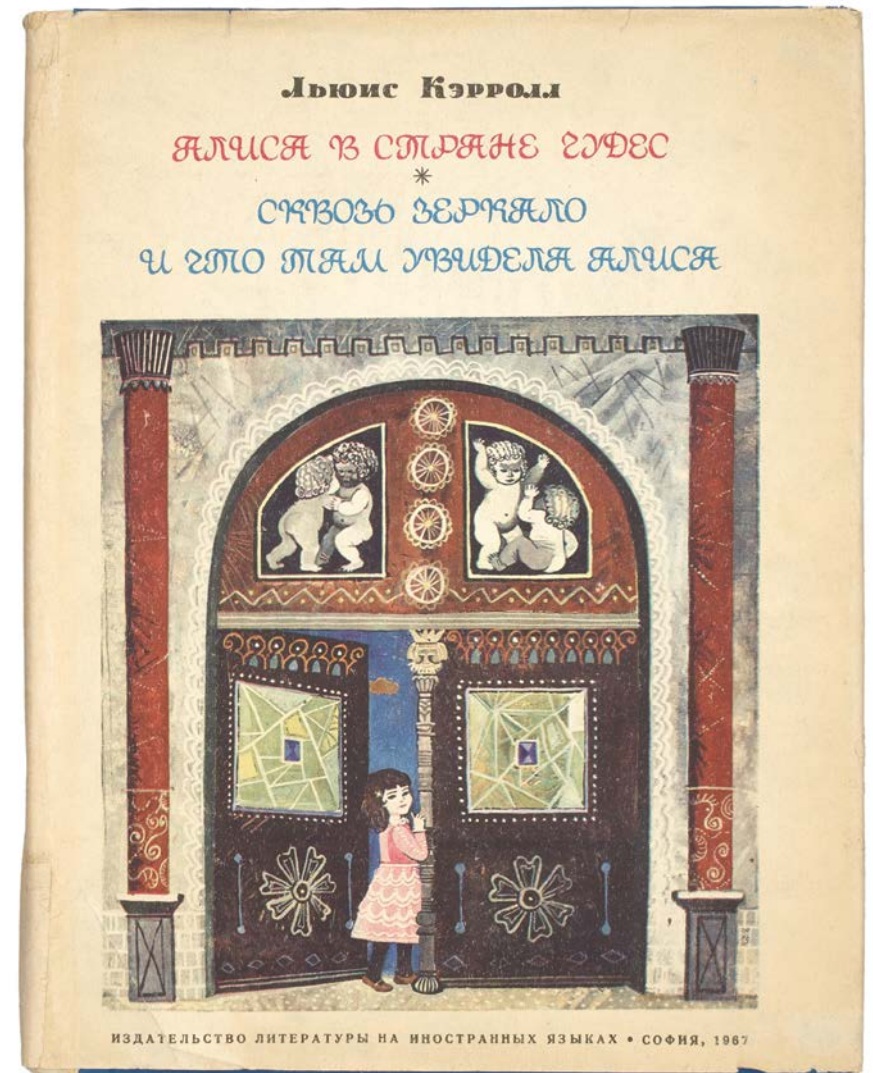
The story of how this edition came about is quite amusing. A Bulgarian publishing house issued an edition of Carroll's novels in 1965, which caught the attention of Soviet authorities in the International Book Organization, who then ordered a translation of the novels... from Bulgarian into Russian, as they believed it to be a Bulgarian story. The translator, Nina Demurova (1930–2021), said in an interview: "I am very grateful to the director of the Bulgarian publishing house, Angel Stoyanov, for finding a way to circumvent the obtuse Soviet system. It was he who consulted his Soviet colleagues and finally suggested that I translate the book. After the publication, I had to collect my fee at the central bank in Sofia, and the director could not understand why I was getting Bulgarian levs for translating an English book into Russian."

This version of Demurova's translation was intended for children. Later, Demurova revised her translation for an academic series called Literary Landmarks.

This book was signed by Nina Demurova to the prominent writer of juvenile and young adult literature Lev Kassil (1905–1970). Demurova mentioned Kassil's bestsellers and autobiographical novels for young people dealing with student life before the Revolution – Konduit (1929; tr. as The Black Book) and Shvambraniya (1931; tr. as The Land of Shvambrania).

Petar Chuklev (b. 1936), a Bulgarian artist, is best known for his illustrations in the Bulgarian edition of The Hobbit (1975).

£4500



TRANSLATION.

Signed and inscribed by 'Tolkien'

CHILDREN'S
BOOK.

SIGNED

Tolkien, John Ronald Reuel [Smith of Wootton Major: A fairy tale]. Kuznetc iz Bol'shogo Vuttona. Translation by Yu. Nagibin and E. Gippius. Preface by Yu. Nagibin. Designed by S. Ostrov.

MOSKVA, DETSKAYA LITERATURA, 1988.

8VO, 58, [2] PP., ILL.

In publisher's illustrated hardcover. Signed and inscribed to title page.

Near very good condition, small stains to back cover.

Signed and inscribed by the translator: "Dorogomu / Tole / ot Dzhoni i Yury / Nagibin / Tolkien / 1988" [To my dear Tolya from Johnny and Yura. Nagibin. Tolkien. 1988].

First book edition of Smith of Wootton Major into Russian.

The first Russian translation of Tolkien's work was an excerpt from The Hobbit, which appeared in the Angliia magazine in 1969. The first complete edition of The Hobbit was not published until 1976.

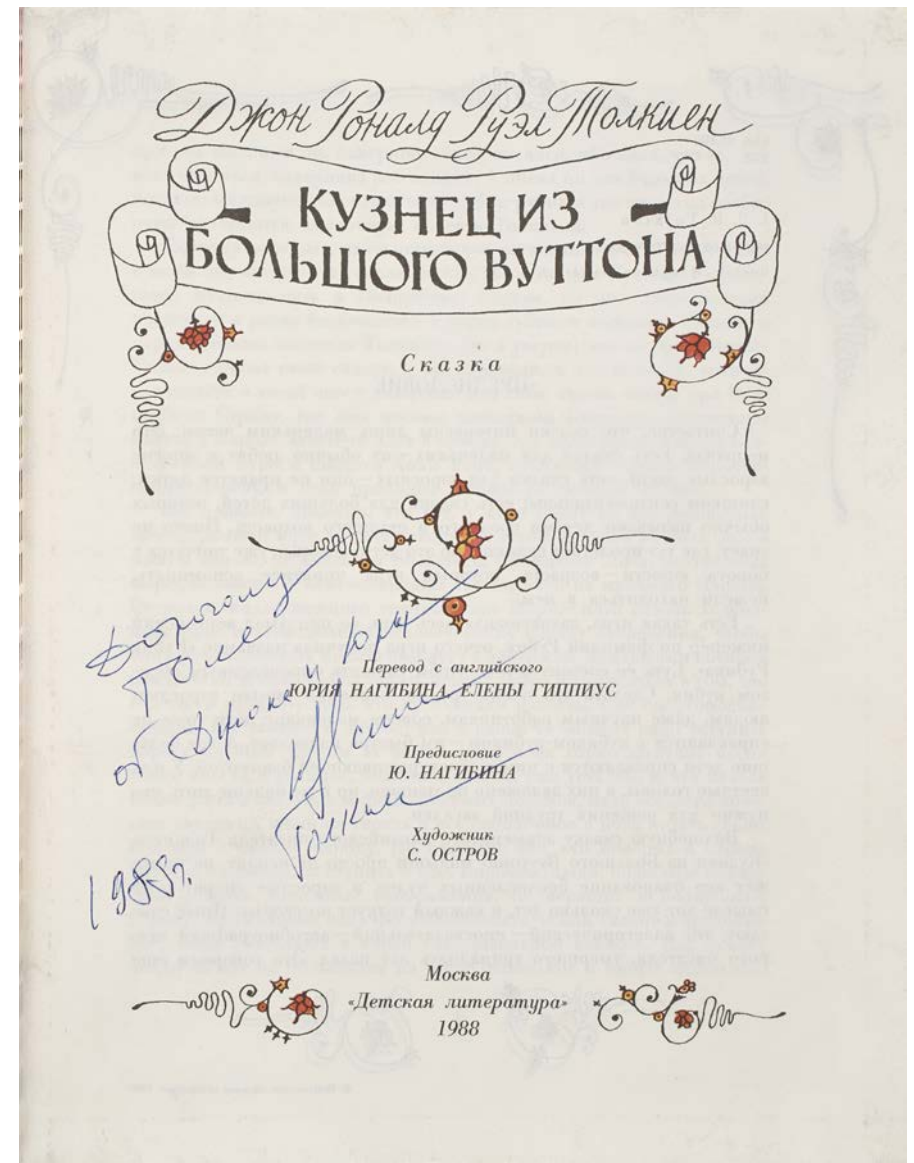
The translation of Smith of Wootton Major was first published in Pioner magazine in 1987 (issue #2) and as a book the following year. The book was co-translated and signed by one of the most prolific Soviet writers and screenwriters, Yuri Nagibin (1920–1994). Nagibin also co-wrote the screenplay for the Soviet-Japanese movie Dersu Uzala, which won an Oscar for Best Foreign Language Film in 1976.

In the preface to Smith of Wootton Major, Nagibin unexpectedly mentioned the Chernobyl disaster and compared the story's protagonist, Smith, with Volodymyr Pravyyk, a Soviet firefighter notable for his role in directing initial efforts to extinguish fires following the disaster.

The book was illustrated by the graphic and book artist Svetozar Ostrov (born 1941). He is considered a successor of Vladimir Lebedev's school of book illustration.

OCLC LOCATES THREE COPIES OF THIS EDITION: IN THE STANFORD UNIVERSITY LIBRARY, THE FAIRFIELD UNIVERSITY LIBRARY AND THE AZUSA PACIFIC UNIVERSITY LIBRARY.

£1200



TRANSLATION.

ENGLISH
LITERATURE.

First edition of these illustrations.

Carroll, Lewis [Alice's Adventures in Wonderland].

Príkliucheniia Alisy v Strane Chudes.

Retold by Boris Zakhoder.

Illustrations by Gennady Kalinovskii.

MOSKVA, 'DETSKAIA LITERATURA', 1974.

8VO, 156, [4] PP., ILL.

In original hardcover. Illustrated endpapers.

Near very good condition, lower corners lightly bumped and rubbed.

First edition with these illustrations. First book edition of this translation.

This adaptation of Lewis Carroll's *Alice's Adventures in Wonderland* was done by Boris Zakhoder (1918–2000), a prominent poet, translator, and children's writer. Zakhoder's version was first published in the magazine *Pioneer* in 1971–1972 (# 12, 1-3) and was accompanied by an introduction where he expressed his desire to rename the book something more creative than *Alice in Wonderland*. He suggested names such as *Aliska in Imagination*, *Aliska in Surprisedland*, *Aliska in Chepukhania* or *Aliska in Raschudesiya*, but ultimately succumbed to the established literary tradition. Zakhoder also confessed that *Alice's Adventures in Wonderland* was his favorite book, which he had re-read in the original language for 25 years before translating it into Russian. He tried to convey the same emotions and imaginative spirit of the English version to Russian children in his translation. Zakhoder's adaptation was a hit and enjoyed more popularity than other Soviet children's books of the same period. This was partly because he made Carroll's characters more expressive than in the original version and added new content to help Russian children understand the story better.

The book is illustrated by Gennady Kalinovskii (1929–2006), one of the most famous Soviet book artists. Kalinovskii studied at the Surikov State Art Institute and later worked as an illustrator for magazines. *Alice's Adventures in Wonderland* was his first major success, and he went on to create iconic illustrations for other classic books such as *Mary Poppins*, *Winnie-the-Pooh* (in collaboration with B. Diodorov), and J.R.R. Tolkien's *The Fellowship of the Ring*.

The second edition of the book, which included Kalinovskii's illustrations, was featured in the exhibition "Alice. 150 years and counting... The Legacy of Lewis Carroll: Selections from the Collection of August and Clare Imholtz". The exhibition was held from October 2015 to July 2016 in the Maryland Room Exhibit Gallery at the University of Maryland College Park.

OCLC LOCATES TWO COPIES OF THIS EDITION: IN THE UNIVERSITY OF ILLINOIS AND THE PRINCETON UNIVERSITY LIBRARY.

£450



TRANSLATION.

CHILDREN'S
BOOK.

ENGLISH
LITERATURE.

First Bisset's Russian book

The only edition of illustrations by Alisa Poret

Bisset, Donald [Funny Stories: Blackie and the Milkman's Horse. Binky and His Stripes. The Seagull and the Tortoise]. Zabavnye Istořii: Redzhi i Bleki. Binki i Ego Polosy. Albatros i Cherepakha.

Translation by E. Selezneva.

Illustrations by A. Poret.

MOSKVA, IZDATELSTVO "DETSKIY MIR", 1961.

18MO, 47, [1] PP., ILL.

In original illustrated wrappers.

In good condition, lightly rubbing to cover and spine, staples rusted.

First Bisset's Russian book.

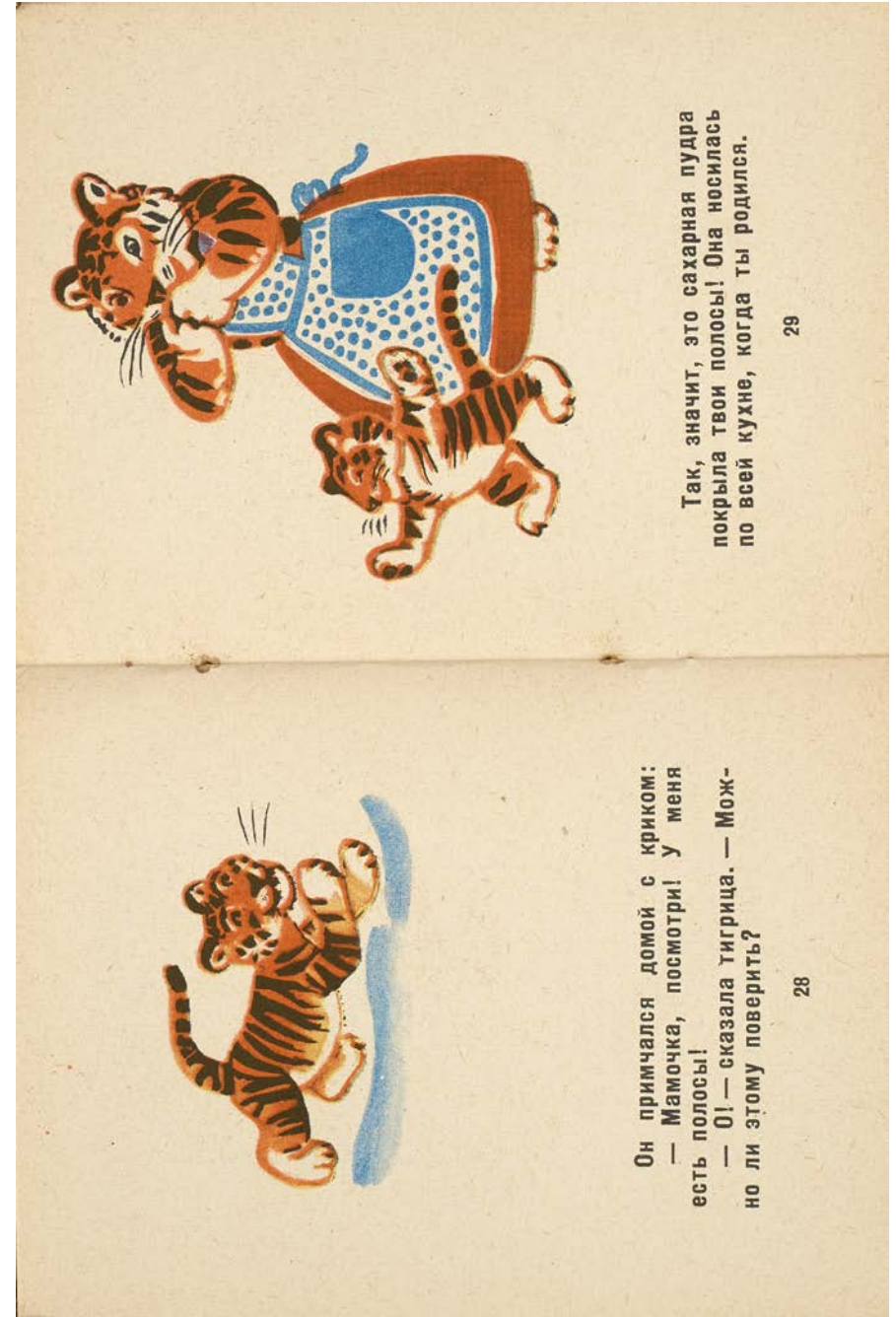
The only edition of these illustrations.

This is Donald Bisset's first book in Russian, which introduced the storyteller to Soviet children. It is believed that Bisset is more famous in Russia than in his home country. Many of his stories were translated and adapted into animated films, including puppet animation. Bisset visited the USSR for the first time in 1969 and participated in the International Conference of Children's Book Writers in Moscow in 1973.

The book was designed by the prominent Russian avant-garde artist Alisa Poret (1902–1984). She studied at VKhUTEIN under K. Petrov-Vodkin and later joined Analytical Art, Pavel Filonov's school, becoming one of his greatest students. From 1928, she worked at Detgiz publishing house and collaborated with the avant-gardist and absurdist poet Daniil Kharms. Poret was accused of formalism and forced to change her unique style in the 1930s to avoid repression. Unfortunately, many of Poret's early works were destroyed during the siege of Leningrad. She also designed the appearance of Winnie the Pooh and his friends for the first Russian edition.

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£400



**Vazhdaev, Viktor [Crafty Ia and Clever Io]. Khitryi
Ia i Umnyi Io.
Series 'Skazki sovetskikh pisatelei'.
Illustrations by T. Shevareva.**

MOSKVA, IZDATELSTVO 'DETSKII MIR', 1962.

32MO, 23 PP., ILL.

In original illustrated wrappers.

Near very good condition, lightly rubbed wrappers.

First book edition of this story. The only edition with these illustrations.

The story follows the journey of Akhmet, a young man from Central Asia who travels with two donkeys carrying salt. Along the way, one of the donkeys struggles to free itself from a heavy sack. During a stop at a river, the donkey decides to bathe, causing the salt to dissolve. On a subsequent trip to buy cloth, the same donkey repeats the behavior, but this time nearly drowns and promises not to cheat again.

The fairy tale was first published in the children's magazine Murzilka in 1955 (#5). The author, Viktor Vazhdaev (1908-1978), was a prominent storyteller and ethnographer who extensively traveled throughout the USSR starting from the end of the 1920s, collecting folklore stories from various nations. Vazhdaev was known for his retelling of international fairy tales.

WE COULDN'T TRACE ANY COPY OF THIS EDITION VIA OCLC.

£450



Sto Zolotykh. [Hundred Gold Coins].**Turkmen fairy tale.****Designed by I. Klychev.****Translation by O. Erberg.**

ASHKHABAD, TURKMENISTAN, 1969.

8VO, 17, [3] PP.INCL.WR., ILL.

In original illustrated wrappers. Issued without title page.

Near very good condition, small tears to front cover and spine.

Very Rare edition especially in such condition

This Turkmen folktale recounts the story of a young man who spent 300 gold coins to learn how to play the dutar (an Iranian long-necked lute), read, and play chess. He was forced into slavery and encountered a daeva (a supernatural entity) and a princess who agreed to marry only a suitor who could beat her at chess three times. Naturally, they fell in love, married, and the young man became a padishah (emperor) in the end.

The translation of this fairy tale was done by Oleg Erberg (1898–1956), an orientalist, writer, and ‘nothingist’ poet (Nichevok). Erberg was a member of the Moscow group Nichevoki (The Nothings), which was active from 1920 to 1921 and served as a Russian echo of the famous European group of Dadaists. Additionally, Erberg worked at the Soviet embassy in Afghanistan and Iran.

The illustrations for the story were created by one of the greatest Turkmen artists, Izzat Klychev (1923–2006), who was named a Turkmen People’s Artist of the USSR. Klychev studied at the State Art College of Ashgabat and under Y. Daneshvar, a follower of A. Deyneka, and A. Gerasimov.

This book was published in Ashgabat, the capital of the Turkmen SSR, and printed in Alma-Ata, the capital of the Kazakh ASSR.

WE COULDN’T TRACE ANY COPY OF THIS EDITION IN USA OR EUROPEAN LIBRARIES VIA OCLC.

£650

**Bednyak i Zhadnyi Ishan. [Poor Man and Greedy
Ishan].**

Turkmen fairy tale.

Designed by I. Klychev.

Translation by O. Erberg.

ASHKHABAD, TURKMENISTAN, 1969.

8VO, 12, [4] PP.INCL.WR., ILL.

In original illustrated wrappers. Issued without title page.

Near very good condition, small tear to front cover and spine.

Very Rare edition especially in such condition

The fairy tale tells the story of a poor man who discovers a bar of gold, and of an ishan (a title given to Sufi leaders in Central Asia) who attempts to deceive the gods but is killed by a magical snake.

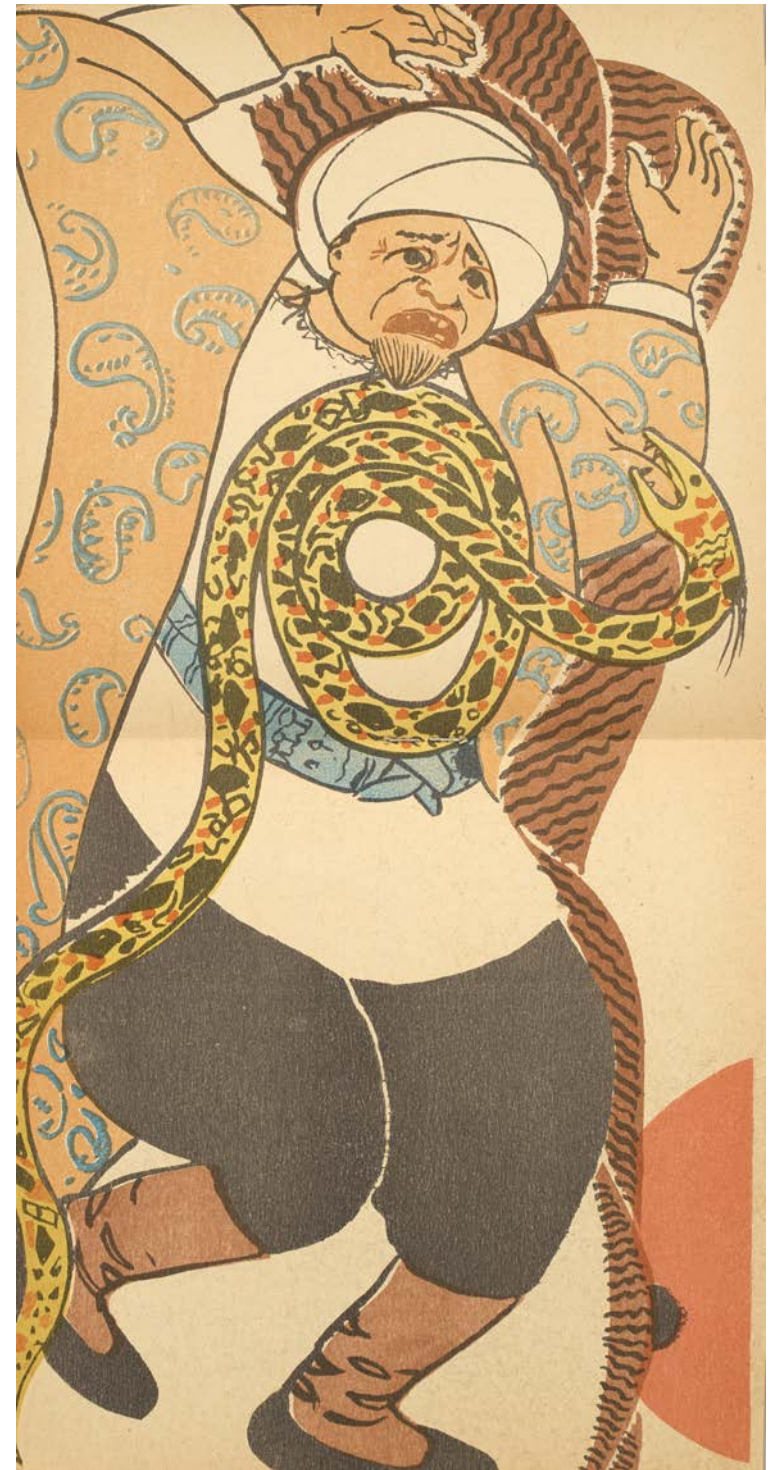
The tale was translated by Oleg Erberg (1898–1956), an orientalist, writer, and “nothingist” poet (nichevok) who was part of the Moscow group Nichevoki (The Nothings), a Russian echo of the famous European group of Dadaists that emerged in 1920–1921. Erberg also served at the Soviet embassy in Afghanistan and Iran.

The story was illustrated by one of the greatest Turkmen artists, Iz-zat Klychev (1923–2006), who was designated a Turkmen People’s Artist of the USSR. He studied at the State Art College of Ashgabat under Y. Daneshvar, a follower of A. Deyneka, and A. Gerasimov.

The book was published in Ashgabat, the capital of the Turkmen SSR, and printed in Alma-Ata, the capital of the Kazakh ASSR.

WE COULDN'T TRACE ANY COPY OF THIS EDITION IN USA OR EUROPEAN LIBRARIES VIA OCLC.

£650



Edzhekedzhan.

Turkmen fairy tale.

Designed by I. Klychev.

Translation by I. Khodzhaev and N. Zolotarev.

ASHKHABAD, TURKMENISTAN, 1969.

8VO, 12, [4] PP.INCL.WR., ILL.

In original illustrated wrappers. Issued without title page.

Near very good condition, small stains to back cover and p. 10.

Very Rare edition especially in such condition

The fairy tale tells the story of siblings Edzhekedzhan and Baimurad, who are targeted by their cruel stepmother and forced to flee. Baimurad drinks from a dangerous water source and transforms into a gazelle. Edzhekedzhan catches the eye of the young son of the padishah, and they marry, but her servant replaces her and attempts to kill her. Eventually, the truth is revealed, Edzhekedzhan is saved, and Baimurad returns to his human form.

It is likely that one of the translators of this fairy tale was Nikolay Zolotarev (1908–1995), a Yakut writer who also served as the head of the Union of Soviet Writers of the Yakut ASSR.

The story was illustrated by Izzat Klychev (1923–2006), one of the most celebrated Turkmen artists and a People's Artist of the USSR. Klychev studied at the State Art College of Ashgabat under the guidance of Y. Daneshvar, a follower of A. Deyneka, and A. Gerasimov.

The book was published in Ashgabat, the capital of the Turkmen SSR, and printed in Alma-Ata, the capital of the Kazakh ASSR.

WE COULDN'T TRACE ANY COPY OF THIS EDITION IN USA OR EUROPEAN LIBRARIES VIA OCLC.

£650



Kıvoy Voron. [Crooked Raven].

Turkmen fairy tale.

Designed by I. Klychev.

Translation by O. Erberg.

ASHKHABAD, TURKMENISTAN, 1969.

8VO, 12, [4] PP.INCL.WR., ILL.

In original illustrated wrappers. Issued without title page.

Near very good condition, minor loss to spine.

Very Rare edition especially in such condition

The fairy tale tells the story of a poor man who receives a magic tablecloth that can serve meals on demand and a gold-making donkey from a raven. The padishah seizes these gifts, but the raven also gives the poor man a magic box with a fierce guardian who destroys the padishah's house and kills him.

The tale was translated by Oleg Erberg (1898–1956), an orientalist, writer, and “nothingist” poet (nichevok) who served at the Soviet embassy in Afghanistan and Iran. He was a member of the Moscow group Nichevoki (The Nothings), a Russian echo of the famous European group of Dadaists.

The story was illustrated by one of the greatest Turkmen artists, Turkmen People's Artist of the USSR Izzat Klychev (1923–2006). He studied at the State Art College of Ashgabat and under Y. Daneshvar, a follower of A. Deyneka and A. Gerasimov.

The book was published in Ashgabat, the capital of the Turkmen SSR, and printed in Alma-Ata, the capital of the Kazakh ASSR.

WE COULDN'T TRACE ANY COPY OF THIS EDITION IN USA OR EUROPEAN LIBRARIES VIA OCLC.

£650



TRANSLATION.

ENGLISH
LITERATURE.

First complete Russian translation of first
Lennon's book.

**Lennon, John [In His Own Write]. Pišu kak
Pišetsia.**

Drawings by John Lennon.

Designed by S. Fomiň.

Translation [and preface] by A. Kurbanovskiy.

LENINGRAD, BOREI, 1991.

8VO, 78, [2] PP., ILL.

In original wrappers with Lennon's portrait.

Near very good condition, light wear to wrappers and spine.

First complete Russian translation of first Lennon's book.

The Beatles were first mentioned in the Soviet press in 1964, but the band's albums were considered dangerous for Soviet youth and were subsequently banned in the USSR. Nevertheless, the Soviet Beatles fans collected information about the group piece by piece, and there was no shortage of a Beatles cult in the Soviet Union, just like anywhere else in the world. In fact, some Soviet schoolchildren even studied English to understand what the Beatles were singing about. The band's albums were distributed underground and recorded onto x-rays using a modified record player, commonly referred to as "music on the bones."

On January 21, 1980, after Lennon's death, several hundred students held a spontaneous memorial service in front of Moscow University. The police pushed the loudest participants around and shoved them toward a bus. For the Soviet students, it was their first experience with anything like that.

The first edition of Lennon's book *In His Own Write*, which consists of poems, short stories, and illustrations, was published in New York in 1964. The first Russian translations of verses and stories from *In His Own Write* appeared in *Inostrannaya Literatura* (#12, 1983) and *Studencheskii Meridian* (#7-8, 1991) magazines. The translation was done by Alexei Kurbanovskiy (b. 1955), an art critic and author of articles about rock music. In the preface, Kurbanovskiy compared Lennon's book with the works of Lewis Carroll and Edward Lear. The Russian edition was designed in the same way as the original, with Lennon's photographic portrait taken by Robert Freeman.

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TRANSLATION.

First Yeats's book in Russian.

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Yeats, William Butler [Selected Poems]. *Izbrannye Stikhotvoreniia.*

Series 'Licentia Poetica'.

Translation by G. Kruzhkov.

MOSKVA, 'CARTE BLANCHE', 1993.

18MO, 63, [1] PP.

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One of 3 000 copies published.

First Yeats's book in Russian.

The Irish poet William Butler Yeats (1865–1939) was first mentioned in Russia in an article about William Blake in *Severny Vestnik* (#9, 1896). In 1915, the literary critic and translator Zinaida Vengerova translated Yeats's play *Cathleen ni Houlihan*, but it remained unpublished. She also reviewed his *Ideas of Good and Evil* in 1903, but this did not lead to any Russian translations of Yeats's works. Interestingly, the prominent Russian poet and founder of Acmeism, Nikolay Gumilyov, met Yeats during his visit to London in June 1917. In a letter to his wife and poet Anna Akhmatova, Gumilyov called Yeats 'English Vyacheslav' after Vyacheslav Ivanov, a leading Symbolist poet in Russia. Gumilyov also translated Yeats's verse drama *The Countess Cathleen*, but it was not published. The first Russian translations of Yeats's works appeared only in 1937 in the *Anthology of New English Poetry*. The anthology included 14 poems from Yeats's early lyrics but didn't impress the Soviet intelligentsia, including Boris Pasternak. Yeats was virtually ignored and considered an anti-social Western Decadent. Only sporadic translations of Yeats's works appeared in different anthologies from 1977 to 1988.


This first book of Yeats's works in Russian, prepared by Grigorii Kruzhkov (b. 1945), a poet, scholar, and translator, reopened Yeats to Russia and sparked renewed interest in his works.

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